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carried on the varied duties of a general curator. His numerous responsibilities have taken much time which, by natural inclination, would preferably have been devoted to the more rapid development of a department of Oriental Art. The addition of two new members to the staff will give Mr. MacLean the opportunity to devote more time to his special department under the title of Curator of Oriental Art.

Lawrence Park becomes Curator of Colonial Art and will be of great assistance in developing an important Colonial collection in Cleveland. Mr. Park will not be a resident Curator but will make frequent visits to Cleveland and will, from the vantage-point of Boston and New York, be in position to add to our collections as opportunity and funds permit.

Mr. Park will come to Cleveland soon, and the Director will be interested to learn promptly of any Colonial portraits owned in Cleveland, in order that Mr. Park may have an opportunity to see as many of these as possible on his first visit.

William M. Milliken has been made Curator of Decorative Arts, having served as Assistant Curator of Decorative Arts at the Metropolitan Museum for several years before enlisting in the aviation service. He has recently returned from England where he was Lieutenant in charge of an aviation training-camp near Cambridge. He brings a sound training and a fresh enthusiasm to his new task, and his addition to the staff should be of especial benefit to those interested in the development of higher artistic standards in the industries of Cleveland.

FRENCH GOTHIC SCULPTURE IN THE MUSEUM

There is an essential vitality in France and in the Gallic spirit. After the early Middle Age southern France became the foyer of a brilliant civilization. Provence, with its art and literature based on classic models; Languedoc, Saintonge, and Poitou, with the great centers of Moissac and Toulouse, brought into a fuller development the art that we know under the name of Romanesque. From this monumental art in the South developed the more purely French idiom of Ile-de-France, the center of the royal fiefs, till in the twelfth and thirteenth century all France was building. They had gone far from the Romanesque models, slowly at first; but the round arch was replaced by the pointed, the Romanesque sculpture by the more naturalistic



**Figure of a Prophet. Stone. French, Twelfth Century
Purchased from the General Income Fund**



Donatrix. Stone Figure. French, Fourteenth Century
The John Huntington Collection

Gothic. On every side the splendid fabric of cathedrals rose. Shaking themselves loose from the restraining influence of Classic and Romanesque, Gothic architect and builder, Gothic sculptor and silversmith, artist in glass, king and courtier, rich and poor, bourgeois and common people were caught by a common ardor. The twelfth century was the age of Abbot Suger and Philip Augustus. St. Louis dominated the thirteenth century: the sainted King of France, who led in person the hosts of Christendom to Palestine in an attempt to take Jerusalem, only to die in a later crusade in Tunis. It was an age of religious enthusiasm, the age of the Crusades; an age that believed in works and left as a record the monumental structure of all that is greatest in Gothic art.

As the architecture evolved, side by side a sculpture developed integral with it, animated by the new spirit, based on new ideals and new requirements, feeling timidly at first for the freedom which brought Gothic sculpture to its full flower. And with freedom came a breaking away from the monumental, formal, stately quality of the Romanesque. Gothic was an art brimming with life and enthusiasm. It was based directly on humanity, but in those early years animated by idealism. Like Greek art, Gothic moved from the hieratic and monumental through idealistic types to pure realism. Like all evolution it passed from the simple and direct to the composed.

Decoration followed the same path. Perhaps the easiest way to emphasize the development is in the capitals of the columns exhibited in the Garden Court. In the four Romanesque columns, of which the two larger are veritable chefs-d'œuvre of the sculptor's art, there is an application of abstract ideas to decoration, abstract floral forms, geometric interlacing, symbolical figures, grotesque animals. In the single thirteenth-century Gothic column there is the development of decoration based on nature, crisp curling leaves realized with a precision of touch that reveals a nature-lover. The later capitals set under the arches reveal the breath of realism. But all those will be treated at greater length in another number of the *Bulletin*.

The Museum has been fortunate enough to acquire, through the Charles W. Harkness Endowment Fund income and the General Income Fund, four pieces of sculpture which, together with the few Romanesque and Gothic pieces mentioned above,

illustrate in a very striking way the characteristics of this evolution. These pieces are exhibited in the Garden Court, with the exception of the polychromed wooden Virgin shown in Gallery III, the Gothic and Renaissance room.

Beneath the round arches of the arcade are grouped four pieces: the monumental Prophet, the idealistic Donatrix or Queen, the idealistic Christ Child, and the realistic Virgin and Child.

The figure of the Prophet is the beginning of our study. Just before the middle of the twelfth century Chartres became the center of a great evolution. Influenced by, perhaps coming from the south themselves, the sculptors of the great west front of the Cathedral suffused their work with a spirit that was entirely new. It was a breath of life in the midst of a completely stylized art. And Chartres became the center of a great influence that spread to Le Mans, Bourges, Rheims, and Paris. The figure was still monumentalized, made subordinate to its function in the architectural setting. It was seen as architecture, but towards 1150 there was an irresistible impulse of transition. Bit by bit, characteristic works appeared which separated themselves from all that preceded them.

Our Prophet is typical of this period. Dating in the middle of the twelfth century it is supposed to have come from the neighborhood of Rheims, long before the period of the war. It is one of a series of figures which decorated the porch of a church. Standing on a column and originally surmounted by a capital, it fully performed its architectural function of support to the arched vault of the doorway above and at the same time its sculptural function of decoration.

The figure is an abstract conception, but a very moving one. It has the formal quality of true Romanesque art, but there is a breath of a new freshness and freedom in the draperies. The robe is drawn across the body in a way that brings curious reminders of Greek art. The lower hem of the garment has the conventional line that persists from Romanesque and Byzantine models. But how beautifully the hand grasping the book is shown! How subtle is the treatment of the robe across the shoulders! The face is damaged, as are many of the heads of the period, but the artist has so imprinted, permeated the stone with his conception that the face is seen in spite of disfigure-

ments. It almost has the effect of impressionism. The suggestion is there. Although the face is hidden, the personality lives. It is a figure that increasingly attracts, that pleases by its restraint and simplicity, but its importance as a type is increased when its position at the end of the Romanesque and at the beginning of the Gothic is realized. It is the link that binds together two great periods.

The Donatrix was purchased several years ago for the John Huntington Collection, and has lately been moved into the Garden Court so that she might be shown in connection with the newly acquired pieces. In this there is the complete Gothic spirit. The figure is treated as a model taken directly from nature but with that characteristic idealistic technique, moving toward realism, of the fourteenth century.

In the late twelfth and early thirteenth century the figures were still to a certain extent subordinated to their original function, with an insistence on dignity of line in drapery, but as the thirteenth century was ending the figures show a swing of the body which grew to exaggeration in the fifteenth century. At the same time the expression of the face was continually modified; the more solemn early types were gradually replaced by those in which the faces smiled in a subtle and restrained manner.

The little Donatrix sways to one side. She throws her weight slightly on one foot; her hands delicately clasp the folds of her gown which falls in rich and ample folds about her feet. How charmingly her gown reveals the living spirit within! How lovely is the line of shoulder and arm! Her hair is fashionably arranged beneath her crown, surmounted with four fleurs-de-lys. Two braids frame her face, while a by no means invisible hair-net binds her hair. She glances serenely before her with the faint and subtle smile of one born to high estate.

The second new purchase is the Christ Child, a fragment from a life-sized statue of the Virgin and Child. This is in the style of the thirteenth and fourteenth centuries. Nothing could show in a more striking manner the power and fundamentally correct principles of the sculptor than does this fragment. It is merely a portion of a life-sized statue. The head is a later restoration. The arm of the Virgin supports the child with the weight unquestionably resting upon it: just a hand and a bit of fore-

arm, but seen so fundamentally that the child rests and continues to rest securely poised in mid-air. The drapery is treated in broad, crisp folds, while the fingers and hand of the Virgin are an amazing example of refinement and beauty in modeling.

From the idealistic type evolved the realistic. A striking example of this is the charming Virgin and Child, which is also exhibited here. It has the pure fifteenth-century style—the simplicity of the earlier models has gone; the body of the Virgin sways to one side with an undisguised exaggeration. The face, exquisite and appealing as it is, has lost the subtlety of the earlier model. The broad and simple folds of the draperies, which we admire so much in the two fourteenth-century pieces, have been lost; the robe falls in beautiful folds but it no longer gives the simple lines of the earlier models. The artist has been interested undoubtedly in the treatment of drapery just as an exhibition of his skill; and how skilful he has been in his treatment of it! There is nothing of decadence in the figure. It is simply typical of the greater exaggeration of life in the fifteenth century. The spirit of the century lives in it.

These four pieces exhibit very well the outline of the development of French sculpture from the twelfth to the fifteenth century.

The most appealing and moving figure that the Museum has acquired is the polychromed Virgin, exhibited in the Renaissance room. It is of wood, painted in the conventional red, blue and white, which has acquired an exquisite patina from the hand of time. It is impossible to exhibit wood in the Garden Court, but it is perhaps fortunate, she will grace so well one end of the Gothic room.

In all probability the Virgin formed part of a larger group of the Entombment. Another piece, pendant to it, St. John, is known; but it has none of the beauty of our statue. The full-length figure of Christ lying upon the tomb usually was the center of such a composition, surrounded by figures of the Virgin, St. John, Mary Magdalene, Joseph of Arimathea, and other saints. This was a favorite type of composition in the fifteenth century, the most famous example being the Entombment in the church at Solesmes. Those who know the splendid group from the Biron chapel, lately presented to the Metropolitan Museum by Mr. Morgan, will recognize the type.



Stone Fragment of the Infant. French, Fourteenth Century (Head restored)
Purchased from Income of the Charles W. Harkness Endowment



Virgin and Child. Stone Polychrome. French, Fifteenth Century
Purchased from Income of the Charles W. Harkness Endowment

CLEVELAND MUSEUM OF ART

The figure is pure realism of the late fifteenth century. The sag of the figure, subtly accentuated by the drapery, expresses in all pitifulness the grief of the mother. There is no straining for effect. There is none of the wild exaggeration of grief into which this type degenerated. Mary clasps her hands with a simple gesture as she gazes upon the body of the dead Christ. The expression of grief on the face gives a sense of exaggeration, but the sculptor saw his effect instead in the larger mass of his composition. The notable thing about the piece is its beauty of outline. From whatever position you view it, outline and drapery express the thought the artist wished to convey. It is a living embodiment of grace, but withal a tender and gracious figure. Lovely color, line and drapery combine to give it universal appeal.

W.M.M.

DOCTOR JOHN H. LOWMAN

The Museum officers and staff have been saddened by the death of Doctor Lowman. The place which Doctor Lowman held in the hearts of his associates on the Board of Trustees is adequately expressed in the memorial adopted by the Board and printed herewith. His kind and intelligent interest will be a pleasant and enduring memory to every member of the staff.

HOWARD PARMELEE EELLS

Just as this *Bulletin* goes to press comes the news of the sudden death in California of Howard Parmelee Eells, a member of the Advisory Council and of the Accessions Committee. The Trustees have not yet had time to take action on Mr. Eells's death, but his loss to the Museum is so great that it is not possible to let pass this opportunity to express at once for the staff of the Museum their sense of keen regret that they should be deprived of the benefit of Mr. Eells's advice and support in the plans for the development of the Museum along lines in which he would have been particularly interested and helpful. Mr. Eells was tireless in his support of the highest standards in building up the collections. His judgment was discriminating and his enthusiasm and love for things of beauty unending. He will be sadly missed as one of the regular and sympathetic visitors to the galleries as well as to the offices of the Museum.



Virgin. Wood Polychrome. French, Late Fifteenth Century
Purchased from the General Income Fund